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with

with their distances from the sun, and the quantity of light and heat they severally receive. Together with geographical and astronomical schemes and remarks, explaining the causes of summer and winter, of twilight, and the changes and increase of day and night. Price 2s. 6d.

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The

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3

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every town and village on the roads are shewn in measured and computed miles.

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8. *The British Dominions on the continent of America*; containing Newfoundland, New-Scotland, New-England, New-York, New-Jersey, Pennsylvania, Maryland, Virginia, and Carolina: ornamented with the view of the cataracts of Niagara, and manner of the beavers working in making their habitations.

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TWO-SHEET MAPS, by MOLL. II

miles from town to town, and all the post-towns, as regulated by the post-master-general: With tables for the easier finding any place in the map, and shewing their market-days, the number of members each sends to parliament, their bearing from London, and distances in computed and measured miles.

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12 TWO-SHEET MAPS, by MOLL.

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26. *Spain and Portugal*, divided into its kingdoms and principalities, describing the principal roads, &c. with the places mark'd where battles have been fought by the English, and the dates of the years.

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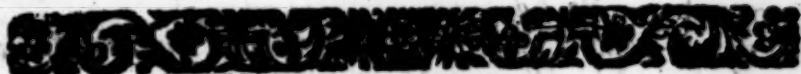
29. *The Turkish Empire* in Europe, Asia, and America, divided into all its governments, together with the territories that are tributary to it; also the dominions of the Emperor of Morocco. With a draught of the city of Jerusalem as at present; after Corneille le Brun, the holy sepulchre, the prospect of Constantinople, Smyrna, &c.

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25. The glorious *Battle of Culloden*.
26. *The manual Exercise of the Foot Guards*, made for the use of the voluntiers in the time of the late rebellion.
27. *The Trial of Lord Lovat*; being a view of the inside of Westminster-hall, with both houses of parliament assembled, and the numerous spectators ranged on their seats, at the trial of Simon Frazer Lord Lovat.
28. *The Cathedrals of England and Wales*, with the arms of each bishoprick and deanry, an account of their foundations, the extent of each diocese, its number of parishes,
and

and yearly value as rated in the king's book; a brief account of the several orders of the dignified and inferior clergy, their titles, prerogatives and offices. Also views of the collegiate churches of St. Peter's, Westminster, St. George at Windsor, Manchester and Southwell. All represented in one print.

29. *Oxford Colleges*, or views of the Bodleian library, the theatre, all the public schools, colleges and halls in the university of Oxford: With an account of their foundations, endowments, offices, &c. Also a view of the different habits of the several degrees in this university, and a prospect of the city of Oxford from the south.

30. *Cambridge Colleges*, or views of all the public schools, libraries, halls and colleges in the university of Cambridge: With an account of their foundations, endowments, officers, &c. Also a view of the habits wore in this university. And the prospects of Cambridge from the east and the west. Likewise the outside and the interior views of King's college chapel.

31. *The Greenland Whale-fishery*, in its several parts, and the *Herring-fishery*, viz. 1. The long boat's making towards a whale, and the harponier's preparing to strike him. 2. The whale swimming with great celerity, the harpoon iron sticking in him. 3. The whale diving after he is struck. 4. The harponier chopping the rope to prevent the long-boat being drawn under water. 5. The harponiers poking the enfeebled whale with lances. 6. The sailors fighting a white bear floating on the ice. 7. Attacking a sea horse on the ice. 8. A ship enclosed among rocks of ice, and wrecked against one of them. 9. A hulk or grey hoy fishing for herrings. 10. A herring bussle or bark on the fishing place. 11. A double sea boat haling in the net. 12. The herring bussle returning from the fishery into harbour.

32. *A Sea Fight*, representing two fleets engaged in battle, shewing all the variety of actions in a naval fight. Copied from Mr. Thomas Balston.

33. *The Royal Navy of Great Britain*; being nine sea pieces in one print, exhibiting several capital ships of the royal navy. Copied from Mr. Thomas Balston.

34. *Ships in Variety of Weather at Sea*, copied from Mr. Thomas Balston. This print matches the preceding one,

and exhibits nine different views of sea pieces in various kinds of weather.

35. *Solomon's Temple*, after the model erected at Ham-burgh. This print contains the elevation of the temple; a view of the great Sanhedrim sitting in their council-chamber; a small plan of Jerusalem; the several courts of the temple; the holy of holies, with the ark and cherubims; the house of the forest of Lebanon, the brazen molten sea, the altar of whole burnt offerings, golden altar of incense, the golden candlestick, with many other vessels belonging to the temple; also a view of several customs practised by the Jews in their worship.

36. *Solomon's Temple and the portico surrounding it*. A different view from the former and proper to accompany it. This print shews some of the outer buildings of the temple, with the cloysters and portico; a view of the priests court, with the altar of burnt-offerings, and the manner of preparing and sacrificing the offerings, as described in the vision of Ezekiel; the ground-plot of *Solomon's Temple*, according to the notions which the scriptures in general and Josephus give us; the elevation of the *Temple*, with a view of mount Moriah encompassed with the wall of ascent; also part of the city of Jerusalem from the south. A representation of the slaughter of the Jews by the Romans, and the destruction of their holy city and temple. A view of the Roman contrivance for encountering the Jews in their dens and caves, at the sides of the mountains where they fled for safety.

37. *The City of Jerusalem*, and many things belonging to the use of the temple, with a description of the city.

38. *The Ceremonies of the Jews*, being a view of many of the religious customs as observed at this time among the Jews. Engraved after designs made from the life, by Mons. B. Picart, viz. 1. The exaltation or shewing of the law. 2. The priests giving the benediction to the people. 3. The sounding of the horn on new-year's-day. 4. The Chippur or day of expiation. 5. The search for leaven before the passover. 6. The feast of the passover. 7. The feast of tabernacles. 8. The procession seven times round the desk on the two last days of the feast of tabernacles. 9. The nuptial ceremony of the Jews. 10. Circumcising the child on the eighth day. 11. The redemption of the first-

first-born. 12. The Acafoth or seven turns round the bier, a funeral ceremony of the Jews.

39. *The Ceremonies of the Roman Catholicks*, or a view of many religious customs practised by the Roman Catholicks. Engraved after the designs of Monsr. B. Picart, viz. 1. Baptism administered by a priest. 2. Baptism administered by the midwife. 3. The ceremony of confirmation. 4. The holy sacrament. 5. The viaticum. 6. Confession. 7. The sacrament of holy orders. 8. Extreme unction. 9. The ceremony of marriage. 10. The ceremony of blessing the nuptial bed. 11. The ceremony of washing the feet of twelve poor people on Holy Thursday. 12. The ceremony of sprinkling the coffin with holy water after it is let down into the grave.

40. *The Cruel Court of the Inquisition*, or a view of the proceedings of the *Inquisition*; shewing, 1. The great hall of the *Inquisition*, and manner of examining the prisoners. 2. The dark vault or place of torments; with the various methods by which the accused are inhumanly tortured. 3. The celebration of an act of faith, (or manner of condemning the prisoners) as it was performed in the great square at Madrid, in honour of the nuptials of Charles II. of Spain. 4. The pompous procession of the *Inquisition* of Goa, when the prisoners are led from the jail of the *inquisition* to the great church. 5. The manner of celebrating an act of faith in the church at Goa, shewing the prisoners seated, and the forms observed in proceeding to the final sentence. 6. Shews the place and manner of executing the unhappy wretches under the condemnation of this bloody tribunal; and the form of burning the effigies and bones of those who are accused after they are dead, or who died before sentence. 7 and 8. Represent the banners and arms of the *Inquisition*. 9 and 10. The habits worn in the procession by prisoners who confessed before trial. 11 and 12. Shew the habits wore by the penitents after sentence is pronounced. 13 and 14. Are the habits of prisoners going to be burnt. These, with a short history of the rise and progress of the *Inquisition*, and a view of the ceremonies of distributing ashes and adoration of the cross, as practised by the Roman Catholicks on Ash-wednesday and Good-friday, are all contained in this Print.

41. *The Ten Commandments*, supported by Moses and Aaron; with Lord's Prayer and Creed. The writing part is neatly engraved by George Bickham.

42. *The seven Works of Mercy*, viz. 1. Feeding the hungry. 2. Giving drink to the thirsty. 3. Receiving the stranger. 4. Cloathing the naked. 5. Visiting the sick. 6. Relieving the prisoners. 7. Burying the dead. And to these are added, 8thly, A proper emblem of the three graces, Faith, Hope, and Charity.

43. *The Battle of Death*. In this print all degrees, ages, and sexes of mankind, and all animals, are represented fighting against death. The desolation wrought by time on all things is expressed by suitable emblems. An abstract from Bishop Taylor, on the shortness and vanity of life, is engraved at the bottom.

44. *The Bloody Sentence*. Representing the Jewish Sanhedrim sitting in the great council-chamber, and each of the judges passing his sentence on our Saviour Jesus Christ. Engraved from the carving upon a stone dug up at Vienna. At the bottom of this print is engraved the character of our Lord, as sent by Publius Lentulus to the senate of Rome.

45. *The History of King Charles the first*, representing the principal passages of his reign; particularly such as related to the civil wars, viz. 1. The marriage of the king. 2. Hull summoned by the king. 3. The revolt of the fleet. 4. The king's declaration to his gentry and army. 5. The battle of Naseby. 6. The king seized by Joyce at Holmby-house. 7. The king's escape from Hampton-court. 8. The trial of the king. 9. The king taking leave of his children. 10. The death of the king: Also the portraits of king Charles the first, and of the loyalists who suffered in his service, engraved by J Nutting.

46. *The Restoration of King Charles the second*, engraved by Vanderbank, after the painting of Signior Verrio, on the ceiling of his majesty's withdrawing-room in the royal palace of Windsor.

47. *The procession of the coronation*, shewing the order and magnificent form in which the court, officers of state, nobility, &c. march to Westminster-Abby on the day of coronation: also draughts of the royal habits, crowns, sceptres and other rich regalia used in the ceremony of crowning

crowning the kings and queens of England: also St. Edward's chair in which the king is crowned, and the eagle which contains the holy oil, the anointing spoon, the curtain, and the ceremony of champion Dimmock's making his challenge at the coronation feast.

48. *Four Landscapes by Albanus*, in one print, viz. 1. Venus attired by the Graces. 2. Adonis going a hunting becomes enamoured of Venus. 3. Cupid's garden. 4. Diana's nymphs breaking the bows and arrows, and clipping the Cupid's wings while asleep.

49. *The Battle of the Amazons*, a nation of women in Scythia, whose husbands being most of them destroyed in wars, established a form of government, and waged war against the neighbouring kingdoms. With an account of them extracted from Justin.

50. *The Cries of London*, neatly engraved after designs made from the life, by M. Lauron.

51. *Rural Amusements*, represented by country people dancing, gardening, fishing, birdcatching, &c.

52. *Rural Employments*, viz. mowing, hay-making, reaping, threshing and sifting corn, &c.

53. *A Vintage*, shewing the manner of gathering in and pressing the grapes for making wine.

54. *Winter Diversions*, skating on the ice: also a Flemish wedding.

The four Seasons, engraved after the paintings of P. Mignard, first painter to the king of France.

55. *Spring*, represented by the marriage of Zephyrus the west wind, with Flora the goddess of flowers.

56. *Summer*, represented by the husbandmen offering the first fruits to Ceres the goddess of corn.

57. *Autumn*, representing the triumph of Bacchus and Ariadne.

58. *Winter*, represented by the goddess Cybele (the earth) and entreating the return of Phœbus, who appears in the Zodiack driving his chariot through the signs which govern the months December, January and February.

59. *Revenge yielding to Entreaty*, representing Marcius Coriolanus in his tent, persuaded by his mother, wife, children, and several Roman ladies, from his intended destruction

struction of Rome. Engraved by J. T. Amour from the painting of N. Pouffin.

60. *Don Quixote*, or the most remarkable adventures of that renowned knight, and his squire Sancho Pancho.

61. *Don Quixote*, part 2d, being the remaining adventures of Don Quixote and his squire Sancho Pancho.

62. *A Mightnigh Conversation*, representing in a very humorous manner, a club of drunkards in various attitudes. Engraved from the original print of Mr. Hogarth.

63. *Southwark Fair*, shewing the variety of humours and diversions in a Fair. Engraved from Mr. Hogarth.

64. *The Substitute Father*, an humorous print representing the swearing a bastard child before the justice, upon a rich old miser.

65. *The Wonderful Youth-restoring Mill*, for grinding old men and women young, representing all ranks of old people pressing to be ground in order to be young again.

66. *The Progress of an Harlot*, shewing the several stages of such an unhappy wretch, from her being first deluded, to the end of her miserable life, viz. 1. An innocent country girl in an inn-yard, just arrived in London, an old bawd seducing her into the service of colonel Francisco. 2. The colonel having abused and turned her out of doors, she is placed in high keeping by a wealthy Jew. 3. Discharged the Jew's service, she sets up for herself in Drury-lane, where the officers of justice apprehend her. 4. She is beating hemp in Bridewell. 5. She gets the foul disease, is represented under a salivation, and the doctors in a violent dispute about their different methods of cure. 6. Her funeral attended by the sisterhood of Drury-lane. Engraved after the designs of Mr. Hogarth, and printed on two sheets of elephant paper.

67. *The Lilliputian Riding-school*; a humorous print, representing the actions of the menage-horse, attended and rid by dwarf-figures.

68. *The Lilliputian Dancing-school*, or an improvement on the mimes, pantomimes, scaramouches, and jack-puddings of all nations; with a display of the whole art and mystery of jiggs, capers, courants, and other fashionable dances. Represented by several grotesque pigmy figures.

69. *The Lilliput an Humorists*, drawn as big as the life; containing thirty-seven very humorous pigmy figures.

70. *Lilliputian*

70. *Lilliputian Months*, or the twelve months of the year represented by Lilliputian figures.

71. *The Ridicule*, or several human foibles satyrised by monkies and cats habited like men, and engaging in human transactions. Engraved after the designs of Hemskirk.

72. *The Kings of England* from William the Conqueror to his present Majesty George the second; with a short character of each Prince, extracted from Rapin. Likewise the present Royal Family as assembled in the drawing-room.

The forementioned two-sheet prints, are nearly of one size, viz. about three feet two inches wide, and two feet deep.

73. *Heraldry Royal*, or the art of heraldry explained and illustrated by Richard Blome.

The following Two-sheet Prints are printed the different way of the Paper from the above, and are of the sizes hereafter mentioned.

74. *The Progress of a Rake*. Exemplified in the life of Ramble Gripe; Esq; son of Sir Positive Gripe, viz. 1. He comes to the possession of his father's estate. 2. Keeps an expensive levee. 3. Riots with common whores at a tavern in Drury-lane. 4. Is arrested going to court. 5. To repair his broken fortune, he marries a rich deformed old woman. 6. Loses all among sharpers at a gaming-table. 7. Confined in jail, he muses on his ill conduct and misfortunes. 8. Is chained raving mad in Bedlam. The size is twenty-two inches deep, four feet three long.

75. *Marlborough's Battles*, or the victories of that immortal prince John duke of Marlborough over the French. This print is twenty-three inches deep, three feet four inches long.

76. *The Adventures of Hudibras and his squire Ralph*. The size of this print is twenty-one inches deep, and three feet eight inches wide; it contains, 1. A frontispiece with its explanation. 2. Sir Hudibras fallying forth. 3. Hudibras's adventures with the bear-garden mob and the fiddler. 4. Hudibras triumphant. 5. Hudibras vanquished by Trulla. 6. Hudibras in tribulation. 7. Hudibras encounters the Skimmington. 8. Hudibras beats
Sydrophel

Sydrophel and his Man Whacum. 9. Hudibras catechis'd. 10. The committee. 11. Burning the rumps at Temple-bar. 12. Hudibras and the lawyer.

77. *The South Prospect of London.* An agreeable view of the city from the Thames.

78. *The South Prospect of Westminster.* An agreeable view from the Thames. This may be joined to the preceding print.

79. *The Prospect of London and Westminster from the south,* being a view of the city towards the river, from the Tower to Westminster stairs. This print is twenty one inches deep, and four feet wide.

80. *The Prospect of York from the south-east;* three feet eight inches wide, and twenty-one inches deep.

81. *The Prospect of Manchester and Salford from the south-west,* with a view of the river *Orwell*. The size of this print is twenty-one inches deep, and four foot two inches wide.

82. *The Prospect of Lynn-Regis,* very neatly etched by Henry Bell. This print is nineteen inches deep, and three feet wide.

83. *A Flower-Pot,* three feet two inches deep, and two feet one inch wide; which, handsomely coloured, is a pretty ornament to stand before chimneys in the summer time.

84. *Edystone Light-house,* as first erected by Mr. Winstanly, with a narrative of the method and progress of the building; the plate engraved and the account wrote by Mr. Winstanly. Also a view of the new *Light-house* erected on the same spot, the former being destroyed in the dreadful storm 1703. Three feet four inches deep, two feet two inches wide. Price 1s.

85. A new and most agreeable *Prospect of Greenwich Hospital,* four feet four inches long, twenty-one inches deep. Price 2s. 6d.

MAPS



MAPS and PRINTS of different Sizes.

1. **A** Map of London, Westminster, and Borough of Southwark; on three sheets, shewing the several streets and lanes, with most of the alleys and thoroughfairs; also the additional new buildings, to this present year 1753. Pr. 1s. 6d.
2. A Map of London, on 4 sheets, ornamented with the views of several public buildings. Pr. 2s. 6d.
3. A South View of London and the Bridge, from the river Thames, on three sheets of paper. Pr. 1s. 6d.
4. A Map of the City and Suburbs of Dublin; also the Archbishop and Earl of Meath's liberties, with the bounds of each parish, done from an actual survey made by Charles Brooking. Ornamented with a prospect of the city of Dublin, the arms of the companies, and views of the most noted public buildings. On 3 sheets of paper.
5. The Land of Promise, with the principal histories of the old and new testament marked down on the spot where they occurred. This map is on three sheets of paper. Pr. 1s.
6. Bald Charlotte winning the stakes at New-market, being the representation of an horse-race, after a curious design of Mr. T. Spencer. Printed on 3 sheets of paper.
7. The Section of a First Rate Ship. Exhibiting all the internal parts of a royal ship of the first magnitude, with the names the several parts are known by. This print is 27 inches deep, 4 feet 5 inches wide. Pr. 2s.
8. England and Wales. Shewing its antient and present government, divided as formerly in the Saxon Hierarchy, and as now in counties, dioceses, and judges circuits, shewing all the villages, &c. archbishopricks and bishops sees, universities, places which send members to parliament, &c. With the names of the rivers, sea-ports, sands, hills, moors, forests, &c. All the great or post roads,

cross-roads, &c. with the distance of measured miles, according to Mr. Ogilby's survey; with many additions and corrections not extant in any other map. This map, neatly colour'd and pasted on cloth, with a roller and ledge, is both a useful and handsome ornament for a hall. It measures near six foot square, and is the best map of England extant fitted up on cloth. Pr. 1*l*. 1*s*.

9. *Geography Eitimized*. Containing a description of the sun and moon, stars and planets, of the air and meteors. Also an explanation of the terms of geography, the dimensions of the four continents, their chief kingdoms and countries, the longitude and latitude of their capital cities, the most remarkable islands and rivers. An equation table, shewing the hours and minutes of the sun's rising and setting, &c. The whole is engraved in the neatest manner, by J. Cole, after the design of A. G. Dufau-ret, and printed on a sheet of elephant paper. Pr. 2*s*.

N. B. *This print sold for 5*s*. till very lately, that the plate was purchased by the present proprietor.*

10. *A compendious View of Arithmetick* in all its kinds and parts, to which some propositions in practical geometry are annexed; or the principles, operations and specimens of the several ways of computing by numbers, logarithms and equations, are presented in one short but comprehensive scheme. Neatly engraved by J. Sturt, and printed on one sheet of paper. Pr. 1*s*.

11. *An accurate Table of Notation*, vulgar, decimal, algebraical and logarithmical. Plainly exhibiting the nature and properties of number and quantity, infinitely ascending from the place of unity one way, in a decuple ratio affirmatively, and descending on the other in a subdecuple negatively. Designed for the well grounding and initiating youth in arithmetic and geometry. Neatly engraved by J. Sturt, and printed on one sheet. Pr. 1*s*.

12. *The bay and harbour of Dublin*, with a small plan of the city. Printed on a sheet of elephant paper. Pr. 1*s*.

13. *The town and fortifications of Gibraltar*, shewing the new works made since the last siege. Pr. 1*s*.

14. *Dunkirk*. Shewing its fortifications as before they were demolished in 1744, and the additional new works erected since the year 1740, likewise a plan of the adjacent country.

country, and a view of Mardyke and the canal cut from thence to Dunkirk soon after the demolition. Pr. 1s.

15. *Ostend*, the city with its fortifications, and its port with the depths of water. Pr. 6d.

16. *Porto-bello*, its harbour, castles and town, with the disposition of the ships under admiral Vernon, when he took the same in 1739. Pr. 6d.

17. *Carthagena* and its harbour, with admiral Vernon's fleet attacking the forts at the entrance thereof, in 1741. Pr. 6d.

18. *Havannah*, a plan of the city and harbour thereof, with the depths of water, sands and rocks, done from late surveys. By Peter Chasseereau, architect. Pr. 1s.

19. *Carthagena*, a plan of the city and bay thereof, shewing the several castles, forts, the depths of water in the harbour, &c. laid down from a Spanish draught made on the spot by Don Juan de Herrera, his Catholick Majesty's chief engineer in that city. Pr. 6d.

20. *A chart of the West Indies*, or the islands of America in the north-sea, &c. By Herman Moll. With plans of the harbours of Havannah, Carthagena, Portobello, St. Augustin, St. Jago, &c. Pr. 6d.

21. *The Battle of Dettingen*, June 16, 1743, between the forces of the allies, commanded by the King of Great Britain, and the French army under Marshal Noailles. Pr. 6d.

22. *A plan of Culloden Battle*, shewing the dispositions of the King's army under the command of his Royal Highness the Duke of Cumberland, and that of the Rebels at the battle near Culloden-house, April 16, 1746. Pr. 6d.

23. *The reception of Anna Bullen* by King Henry VIII. when he became enamoured of her. A curious print designed and engraved by Mr. Hogarth, 20 inches deep, and 15 inches wide. Pr. 2s.

24. *A midnight modern conversation*, curiously engraved, being the best print thereof, next to Mr. Hogarth's original, 18 inches wide, and 15 inches deep. Pr. 1s.

25. *The humours of a Fair*, 15 inches deep, and 19 inches wide; very neatly copied after Mr. Hogarth. Pr. 1s.

26. *Hay-making, Gardening, Bird-catching*, and other rural employments. In eight prints, each on one sheet, and sold separate. Pr. 6d. each.

27. *The Triple Plea*, or the contest between a lawyer, physician, and divine. Neatly engraved by G. Bickham. Pr. 6d.

28. *The Pluralist*. A clergyman stretching after more livings.

29. *The Tea-Table*, neatly engraved. Pr. 6d.

30. *The Beau's Disaster*. A butcher hanging a fribble by the waistband of his breeches on a tenter-hook. Pr. 6d.

31. *The Lady's Disaster*. Her large hoop caught on a staple as walking in the strand. Pr. 6d.

32. *The Review*, or new contrivance to set the ladies with great hoops into the tops of coaches. Pr. 6d.

33. *A Fleet Wedding* between a brisk young sailor and his landlady's daughter. Pr. 6d.

34. *A Fleet Wedding Entertainment* for the sailor, his new bride and friends on both sides. Pr. 6d.

35. *Christmases Gambols*. Pr. 6d.

36. *The 'Prentices Boxing-day at Christmases*. Pr. 6d.

37. *A poor Man loaded with Mischief*. Pr. 6d.

38. *The Royal Genealogy*, a print shewing the lineal descent of the present royal family of Great Britain from king James the first. Pr. 6d.

39. *The King's Arms*, by Stevenson. Pr. 1s.

40. *Directions for improving a Kitchen Garden*, throughout every month of the year. Pr. 6d.

41. *Forest Harmony*: or the notes of the English and French horns, as now performed in the field, park, forest or chace. With the proper notes, terms, and characters made use of in field-hunting. Neatly printed on one sheet, and ornamented with the draughts of the several beasts of game in England; and views of the death of the stag and the hare. Pr. 6d.

42. *The great Horse Match between Conqueror and Looby at Newmarket*. Done from the original painting after the life, by R. Row. This print is 18 inches deep, and 26 inches wide. Pr. 1s.

43. *A Horse Match between Grey Windham and Bay Bolton at Newmarket*. This print is 13 inches deep, and 18 inches wide. Pr. 1s.

44. *Military Architecture*, describing the several parts of a fortification, and all that relates to sieges, battles, marches of armies and encampments; likewise all sorts of warlike

warlike instruments used in attacking or defending towns. On one sheet of paper. Pr. 1s.

45. *A Man of War compleatly rigged*, also the *section of a Man of War of 96 guns*, with the names of all the ropes, and the several parts of a ship both outside and inside. To which are added, the flags carried at sea by the several nations throughout the world. Printed on one sheet of paper. Pr. 1s.

46. *The Sum of Religion*, by Sir Matthew Hale, late Lord Chief Justice of England, with his Lordship's effigy and character. Pr. 6d.

47. *Moral Precepts*, collected from the golden verses of *Pythagoras*, translated by the late celebrated poet-laureat Nathaniel Rowe, Esq; with the head of *Pythagoras*, from an ancient busto. Neatly engraved by George Bickham, and printed on one sheet of paper. Pr. 6d.

48. *Cupid's Decoy*, or an emblem of the state of matrimony; an humorous piece. Printed on a sheet of paper. Pr. 6d.

49. *The Fatal Union*, or joint conspiracy between *Bacchus* and *Venus*; an humorous piece, a proper companion to the former. Pr. 6d.

50. *A Sea-piece by moon-light*, done by E. Kirkal, after P. Monamy, and printed in green. Pr. 2s.

51. *An arm of the sea with a landskip by moon-light*, done by E. Kirkal, after Vandeeft, and printed in green. Pr. 2s.

52. *Amorum Nugæ*, or a naked *Venus* reclined on a bank, and *Cupids* shooting their arrows at a mark, done in green, by E. Kirkal, after a painting of *Watteau*. Pr. 2s.

53. *King William the Third on Horseback*, curiously engraved by *Monf. Bernard Baron*, after the famous painting of *Sir Godfrey Kneller* at *Hampton-Court*. Pr. 6s.

54. *The Duke of Cumberland on Horseback*, curiously engraved by *Mr. B. Baron*, after a painting of *J. Wootton*. Pr. 5s.

55. *The Battle of Culloden*, very neatly engraved after a drawing of *Mr. Heckle*, being the best print of that battle yet made. Pr. 2s.

56. *The*

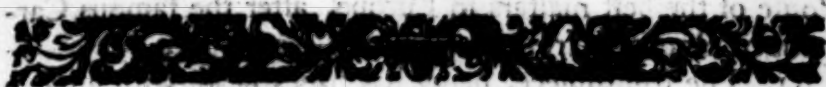
56. *The Taking of Cape Breton*, or a view of landing the New England forces in the expedition against that fortress, being a pleasant sea-piece neatly engraved and matching the foregoing print. Pr. 2s.

57. *The Lottery*. A satirical print, representing in an humorous manner the drawing of the Lottery in Guildhall. Invented and engraved by Mr. W. Hogarth. Pr. 1s.

58. *Who'll Ride?* Another original print of Mr. Hogarth, much esteemed for its humorous and well designed banter on Lotteries. It is a companion to the former. Pr. 1s.

59. *A neat Pocket Globe*, three inches diameter. Pr. 7s. 6d.





SETS OF FINE PRINTS.

Being agreeable Furniture for the Curious.

1. **T**HE History of King Charles the First, in ten prints, viz.

1. The King's marriage. 2. King Charles before Hull. 3. The revolt of the Fleet. 4. The King setting up his Standard. 5. Naseby battle. 6. The King seized by Cornet Joyce at Holmby-house. 7. The King's escape from Hampton-Court. 8. The trial of the King. 9. The King taking leave of his children. 10. The apotheosis or death of the King.

These ten prints are curiously engraved by Mons. Par-dieu, Baron, Depuis, Lepicié, and C. Du Bose, from the original paintings of Mons. Parocell, Rouz, Angelis, Tillemans and Vanderbank. They are the best performed of any prints relating to English history. The size of each print is 17 inches deep, and 19 inches wide. Pr. 25s. the set.

2. *The History of Achilles*, in 9 prints, very curiously engraved by Mons. Bernard Baron, after the paintings of Sir Peter Paul Rubens, now in possession of Dr. Mead, viz.

1. Reuben's Head, with proper hieroglyphick figures, and dedication to Dr. Mead. 2. Achilles dipt in the river Styx. 3. Achilles instructed in riding by Chiron the centaur. 4. Thetis receives from Vulcan the armour which he made for her son Achilles. 5. Ulysses discovers Achilles among Lycomedes's daughters. 6. Achilles slays Hector. 7. Achilles angry with Agamemnon. 8. Achilles's reception of his beloved Briseis, and reconciliation with the Grecian chiefs. 9. Achilles slain by Paris. These nine prints are of proper sizes for glass, and are curious ornaments for rooms. Pr. one guinea the set.

3. *The*

3. *The Cartons*, being eight prints finely engraved by some of the best masters in Europe, after the famous Cartons of Raphael Urbin at Hampton-Court, viz.

1. The frontispiece, being Raphael's head, with suitable hieroglyphicks, engraved by Monf. N. Tardieu. 2. The miraculous draught of fishes, engraved by Monf. Dubosc. 3. Christ's charge to Peter, engraved by Monf. Lepicié. 4. The lame man healed by Peter and John, engraved by Monf. Lepicié. 5. The death of Ananias, engraved by Monf. Beauvais. 6. Elymas the sorcerer struck with blindness, engraved by Monf. Dubosc. 7. Paul and Barnabas at Lystra, engraved by Monf. Lepicié. 8. Paul preaching at Athens, engraved by Monf. Dubosc. Pr. one guinea the set.

4. *Eight Cartons with ornaments*, the same plates as the former, printed with suitable ornaments round them, to make them larger when framed without glasses. The ornaments are designed by Monf. Cheron, and engraved by Monf. Dubosc. Each print is 23 inches wide, and 33 long. These are as curious prints as any extant, either for a hall or stair-case. Pr. 1*l*. 10*s*. the set.

5. *Gribelin's Cartons*, eight prints, seven of them after the Cartons of Raphael Urbin, the eighth a section of the gallery at Hampton-Court, shewing at one view the seven Cartons minutely and very curiously engraved in the same order they are placed along the gallery. These plates are 8 inches deep, and 9 inches wide, they are curious furniture for closets and small chambers, being engraved in the neatest manner by that famous artist Simon Gribelin. Pr. half a guinea the set.

6. *Gribelin's Kensington and Windsor Galleries*, being seven prints, viz. six of them from the capital paintings of Paulo Veronese, Jac. Tintoreto, Old Palma, Jul. Romano, and Andrew Schiavone in the royal galleries of Windsor and Kensington, and the seventh from the original of Paulo de Matthæi. Each plate is 12 inches deep, and 13 inches wide, and the subjects as follow, viz.

1. Esther fainting, King Ahasuerus comforts her. 2. The shepherds offering gifts to Christ. 3. The wise men make their offerings to Christ and worship him. 4. Jupiter at his birth is privily conveyed from Saturnus. 5. Midas preferring Pan to Apollo is punished with asses ears. 6. The

6. The muses in concert, with their proper symbols. 7. Hercules rejects pleasure and chuses virtue. All of them very neatly engraved from the original paintings, by Monf. Sim. Gribelin. Pr. 14s. the set.

N. B. *The last print is the design on which the Lord Shaftsbury has wrote a treatise, and may be had separate for 2s. 6d.*

7. *The seven Works of Mercy*, in seven prints, curiously engraved by Monf. Bernard Baron, after the paintings of old Franks, viz.

1. Feeding the hungry. 2. Giving drink to the thirsty.
3. Receiving the stranger. 4. Clothing the naked. 5. Visiting the sick. 6. Relieving the prisoners. 7. Burying the dead.

Besides the history abovementioned, these 7 prints exhibit very grand and correct designs in architecture. Each print is 21 inches deep, and 15 inches wide. Pr. one guinea the set.

8. *The Seven Works of Mercy*, engraved in a neat manner and smaller size, by H. Fletcher, each print is 14 inches deep, and 10 inches wide. Pr. 7s. the set.

9. *Baſton's nine Sea-pieces*, being very agreeable prints of sea-pieces, representing many of the capital ships in his Majesty's royal navy, neatly engraved after the original drawings of Mr. Thomas Baſton, viz.

1. The Barſleur, with a view of the Squadron the lord viscount Torrington commanded in the Mediterranean.
 2. The Britannia, with a view of Woolwich.
 3. The Royal Anne, with a piece of architecture.
 4. Ships turning to windward.
 5. A third rate making ready to engage.
 6. The Royal Sovereign, with a piece of architecture.
 7. The Royal George.
 8. The fishery of England, represented in its three different branches, viz. Cod, Herring and Whale.
 9. The Greenland Whale fishery.
- Each print is 12 inches deep, and 16 inches wide. Pr. 10s. 6d. the set.

10. *Baſton's eight Sea-pieces*, being eight prints of sea-pieces, exhibiting several views of ships in variety of weather. Curiously engraved after the original drawings of Mr. Thomas Baſton, viz.

1. A royal ship in a calm.
2. A sea-piece by moonshine.
3. A ship at stays.
4. A night sea-piece with lightning.

lightening. 5. Ships plying to windward in a hard gale. 6. Ships in a mountainous or great sea. 7. Ships on fire in the night. 8. A shipwreck. Each print is 9 inches deep, and 12 inches wide. Pr. 8s. the set.

11. *Monamy's Sea-pieces*, being 12 curious prints of sea-pieces, done after the most finished paintings of Mr. Peter Monamy, and engraved by Monf. Canot. Neither care or expence has been spared in executing this work, to render it the best of this nature ever performed in Europe.

The prints consist of the following variety, *viz.*

- | | |
|-----------------------|--------------------------------|
| 1. A calm. | 7. Sun-rising. |
| 2. A fresh gale. | 8. Noon. |
| 3. A squall. | 9. Sun-setting. |
| 4. A tempest. | 10. Ship on fire in the night. |
| 5. Ships in distress. | 11. Sun under a cloud. |
| 6. A shipwreck. | 12. A Moon-light. |

Each print is 12 inches deep, and 16 inches wide. Price one guinea the set. N. B. *They may be had neatly coloured after the original paintings.*

12. *The East-India company's settlements*, being six prints of sea-pieces, each 15 inches deep, and 18 inches wide, neatly done in green colour by E. Kirkal, after the paintings in the court-room of the India-house, *viz.*

1. A view of the island St. Helena, with several ships at their moorings. 2. A view of the Cape of Good-hope, with the ships riding at anchor in Table Bay, and a man of war going to come to. 3. A prospect of Fort-William in the kingdom of Bengal, with a man of war and a yacht under sail, and several East-India ships lying at anchor in the river Ganges. 4. A prospect of Fort St. George, and several ship in the road. 5. A view of Bombay, with several of the company's cruizers, a gallau-pet, and other ships. 6. A prospect of Tellicherry, with ships in the harbour. Pr. 15s. the set.

13. *Vandervelde's 16 prints of Sea-pieces*, printed in green, and representing various ships in calms, brisk gales, storms, shipwrecks, and sea-fights. Done by Elisha Kirkal after capital pictures of the famous W. Vandervelde. Each print is 13 inches and a half by 16 inches and a half. Pr. 1l. 11s. 6d. the set.

14. *Kirkal's 4 large Sea-pieces*, *viz.* 16 inches deep and 23 inches wide, printed in green. The subjects of them are,

are, 1. A view of the fleet which brought over King Charles the Second at the restoration. 2. A calm. 3. A sea-port. 4. His Majesty King George, and the fleet escorting him in the great storm 1736. Pr. 16s. the set.

15. *Four Hunting Prints, according to the German manner of Hunting.* Printed in green, and done by E. Kirkal after the paintings of E. Ridinger, viz. 1. The company going out in the morning. 2. Stag-hunting. 3. Hunting the wild boar. 4. Bear-hunting. Pr. 8s. the set.

16. *Rosseau's Landscapes*, being two very agreeable landscapes, printed in green by E. Kirkal, after the paintings of J. Rosseau. Pr. 4s. the two.

17. *Goupy's Landscapes*, being 4 pleasant landscapes, printed in green by E. Kirkal, after the paintings of J. Goupy. Pr. 8s. the set.

18. *Vaux-Hall Sea-pieces*, or four prints of sea-pieces, neatly engraved after the four celebrated paintings of Peter Monamy, in Vaux-Hall-gardens, viz.

1. A fleet of ships, and a representation of sweet William's farewell to black-eyed Susan. 2. A sea engagement between the English and Algerines. 3. The taking the St. Joseph a Spanish Carracca ship. 4. The taking Porto Bello by Admiral Vernon. Pr. 6s. the set.

19. *Vaux-Hall Dramatic Pieces*, or six prints (five of them representing particular scenes in noted plays) neatly engraved after six of the celebrated paintings in Vaux-Hall gardens, viz.

1. Sir John Falstaff's cowardice. 2. Falstaff in the buckbasket. 3. The king and the miller of Mansfield. 4. The Mock Doctor, or dumb lady cured. 5. Jobson and Nell, or the wives metamorphosed. 6. The Wapping landlady. Price 6s. the set.

20. *Vaux-Hall humorous Prints*, being six prints neatly engraved after six esteemed paintings of pleasant and humorous designs in Vaux-Hall-Gardens, viz.

1. Stealing a kiss. 2. Mademoiselle Catharina. 3. May-day. 4. The fortune-teller, or casting coffee-grounds. 5. Playing at Quadrille. 6. Building houses with cards. Pr. 6s. the set.

21. *Vaux-Hall diversion prints*, being six prints representing divers plays and pastimes, used as well for exercise

as amusement, neatly engraved after the paintings in Vaux-Hall-Gardens. Pr. 6s. the set.

1. Cricket-playing.
2. Battledore and shuttle-cock.
3. See-saw.
4. Sliding on the ice.
5. Blindman's buff.
6. Leap-frog.

The pictures in the gardens of Vaux-Hall have yielded a general satisfaction to the public, and been esteemed as no small part of the elegance of that delightful place: The before-mentioned prints are engraved from the original paintings, by some of the most eminent hands, under the directions of Mons. Gravelot. The size of each print is 12 inches deep, and 14 inches and a half wide, and are to be had either in black and white, or neatly coloured.

22. *Hare Hunting*, in four prints curiously engraved by Mons. Dubosc. Each print 11 inches deep, and 18 inches wide. Pr. 4s. the set, viz.

1. The going out in the morning.
2. The dogs at fault.
3. The dogs at full cry after the hare.
4. The death of the hare.

23. *Stag Hunting*, four prints curiously engraved by Mons. Dubosc, Vandergucht, &c. the same size and prize as the former, viz.

1. Unharbouring the stag.
2. The stag taking soil.
3. The death and taking say of the stag.
4. A view of the Duke of Kingston's seat at Thoresby, with his grace and attendants going a setting.

24. *The Flowers of each month*, or a curious collection of the most beautiful flowers, as they appear in their greatest perfection each month of the year, neatly engraved on 12 copper-plates, each 14 inches deep, and 10 inches and a half wide. Price 13s. uncoloured, with the addition of a 13th plate for a frontispiece. Price of the whole properly coloured after the flowers, 1l. 10s.

25. *Twelve Prints of Butterflies*, and a frontispiece, all of them drawn from nature, representing about 300 different sorts of the most beautiful flies and moths of different species disposed in a picturesque manner. With an historical account of their caterpillars, food, crysalis, and time of change, so far as is yet discovered, by Mr. Wilks. Each print is 14 inches and a half deep, and 11 inches and a half wide. Price 12s. the set, uncoloured, and 1l. 10s. properly coloured after the flies.

26. *Castell's*

26. *Casteels's Birds*, being 12 curious prints of birds both foreign and english. The birds are disposed with such propriety and elegance in these prints, that they are no less esteemed for the designs being beautiful and picturesque, than for the just and natural representations of the birds they exhibit. The plates are engraved by that famous bird painter Peter Casteels, after his own paintings. Each plate is 12 inches deep, 14 inches wide. Pr. 15s. the set.

27. *Collins's English Birds*, being 12 prints representing upwards of 100 birds natives of England, drawn the size of the life, in actions natural to each bird, and disposed in such a manner as to form very agreeable prints. Each plate is 15 inches and a half deep by 18 inches and a half wide. Pr. one guinea the set.

28. *The four Elements*, in four prints, neatly engraved by Par, after the designs of Monf. Lancret. Each plate is 14 inches deep, and 10 inches wide. Pr. 4s. the set.

29. *The four Seasons*, in 4 prints, neatly engraved by Monf. Garnier, after the designs of Monf. Lancret. The same size and price as the preceding set.

30. *The four Ages of Man*, in four prints, each 12 inches and a half deep, 14 inches and a half wide. Engraved by Monf. Foudrinier, after the designs of Monf. Lancret. Pr. 4s. the set.

31. *The four Parts of the Day*, in four prints, engraved by Par, after the designs of Lancret. The same size and price as the former.

32. *The Manner of besieging a Town*, being six prints, curiously engraved, representing the methods of besieging and carrying on the attacks on fortified towns. Each print is 10 inches deep, and 17 inches and a half wide. Pr. 6s. the set, viz.

1. Opening trenches. 2. How sallies are defended and repulsed. 3. An attack and lodgment on the covered way. 4. The attack of two bastions, the breaches being made by the miner. 5. The assault made on the main body of a place. 6. The place given up to plunder.

N. B. *These six prints of sieges have a good effect when coloured, for viewing in the Diagonal mirror.*

33. *The Progress of an Harlot*. Shewing in six prints the several stages of life of such an unhappy wretch, from her being first deluded, to the end of her miserable life, viz.

I. A

1. A country girl in an inn-yard, supposed to be just arrived in London, an old bawd seducing her into the service of colonel Francisco. 2. Debauched by the colonel and turned out of doors, she walks the streets for a livelihood, where meeting with a wealthy Jew, he places her in high keeping. 3. Being discarded the Jew's service, she takes lodgings in Drury-Lane, where the officers of justice apprehend her. 4. She is represented beating hemp in Bridewell, with many others in the like circumstances. 5. Discharged from Bridewell, she returns to her former course of life, gets the foul disease, is represented under a high salivation, and the doctors in a violent dispute about their different methods of cure. 6. Her funeral attended by the sifterhood of Drury-Lane, and the infamous couple-beggar of the Fleet. The whole is curiously engraved after the designs of Mr. Hogarth. Each plate is 14 inches deep, and 16 inches wide. Pr. 7s. 6d.

34. *Hob in the Well, or the Country Wake*, from Mr. Cibber's farce of the Country Wake. Being a set of eight prints neatly engraved by Mons. Claude Du Bosc, after the paintings of Mons. Laguerre. 1. Hob carrying Mr. Friendly's letter to Flora. 2. Hob surprized by Sir Thomas with Friendly's letter. 3. Hob beseeching Sir Thomas not to put him in the Well. 4. Hob drawn out of the Well by his Father and Mother. 5. A Country Wake and Friendly disguised as a ballad-singer. 6. Hob attending Friendly, with the further humours of the Wake. 7. The dancing at the Wake. 8. The cudgel-playing. Hob triumphs over Sir Thomas, and Friendly makes off with Flora.

All the aforementioned sets, excepting the Cartons with borders, may be fitted up with glasses before them.

The following sets to N^o 41 included, are for framing without glasses.

35. *Marlborough's Battles*, seven prints curiously engraved by Dubosc and Dugernier, after the original paintings of L'Aguerre, at Marlborough-house in St. James's park. They are each of them one foot, 10 inches deep, and 2 feet 9 inches long. Price one guinea the set.

36. *Marlborough's Battles*, in six prints, copies from the former; each of them one foot 8 inches deep, and two feet 4 inches long. Pr. 6s. the set.

37. *The*

37. *The original Prints of Newmarket Horse-Races*, done after the paintings of Mr. Peter Tillemans, and engraved by himself, Dubosc and Symphon, viz. 1. A view of the noblemens and gentlemens several strings or trains of running horses taking their exercise up the watering-course on the Warren-hill at Newmarket. 2. A view of the round course or plate course, with divers jockeys and horses in different actions and postures going to start for the King's plate. 3. A view of a horse-match over the long course at Newmarket, from the starting-post to the stand. 4. A Fox-chace. Each plate is one foot seven inches deep, and three feet six inches wide. Price half a guinea the set.

N. B. *These four original prints always sold for two guineas the set, till lately the plates were purchased of Mr. Tillemans's executors.*

38. *The Duke of Kingston and Attendants going out a setting*, with a view of his Grace's house at Thoresby. This print is one foot six inches deep, two feet five inches wide, and is frequently placed as a companion with the former set. Pr. 2s. but it always sold for 5s. till the plate was purchased of Mr. Tillemans's executors.

39. *The four Elements*, engraved by H. Hulsbergh. Each plate is 25 inches deep, and 24 inches wide. Pr. 6s. the set.

40. *Seven Prints of Antiquities*, shewing the theatres, amphitheatres, and circo's of the antients, exhibiting the plans, elevations and sections of them in their antient state, and views of them, as they appear at present. Each plate is 20 inches deep, and 24 inches wide, and neatly engraved by Bishop Roberts. Pr. 7s. 6d. the set.

41. *Augustus's Bath*, in 3 prints neatly engraved. Pr. 5s.

PERSPECTIVE VIEWS.

The following Sets consisting of great variety of Perspective Views, are not only in esteem for furniture in frames and glasses, but are much used in proper colours without frames, for viewing in the Diagonal Mirrour, in which method of looking at them, they appear with surprising beauty, and in size but little inferior to the real places.

42. *Marieschi's*

42. *Marieschi's Views of Venice*, being twelve agreeable views in the city of Venice, neatly engraved after Michael Marieschi. Each print is 12 inches deep, and 16 inches wide. Pr. 12s. the set in black, 24s. coloured.

1. A perspective view of the Doge's palace, and grand landing-place, the custom-house and entrance of the great canal. 2. A prospect from the sea of little St. Mark's Place, with the public buildings on either side. 3. A perspective view of Little St. Mark's Place to the sea. 4. The great square of St. Mark, as seen from the great clock. 5. A perspective view of the magnificent buildings in the court of the Ducal palace. 6. The north view of the Bridge Realto, with the Delphino palace and the wine wharf. 7. The south side of the Realto bridge, with the court of Justice, &c. 8. A view from the bridge Realto to Michaeli House. 9. A view on the grand canal, shewing the convent of St. Clare, with the church of barefooted Carmelites on one side, and on the other the church of St. Simon and St. Jude. 10. A view on the great canal, shewing the palace of the Valarino family, the church of St. Jeremiah, and the entrance of the royal canal. 11. The place and church of St. John and St. Paul. 12. A front view of the church Madona della Salute, &c. situate on the grand canal.

43. *Zocchi's Views of Florence*, being six perspective views of the city of Florence, neatly engraved after the originals of Jo. Zocchi. Pr. 6s. the set in black, or 12s. coloured, viz. 1. The grand Dukes gallery and the old palace. 2. Trinity bridge, with a prospect on both sides the river Arno from the marquis Ruperto Caponi's palace. 3. The buildings of Florence on each side the river Arno, as viewed from the terras of Signor Rucellai. 4. A perspective view along the Arno from St. Nicholas gate. 5. The buildings on each side the Arno from the bridge Rubaconte. 6. A view on the river Arno from the Vaga Logia.

44. *Roman Views*, being twelve prints of views in perspective of the principal places in the city of Rome, neatly engraved from the originals of Piranosi, &c. Price 1s. each black, 2s. coloured.

1. A perspective view of St. Peter's church.
2. The inside view of St. Peter's church.

3. The

3. The place and church of St. John de Lateran.
4. The church of Santa Maria della Rotunda. It was the famous Pantheon of the antients.
5. St. Martin's church and the arch of Septimius Severus.
6. Great St. Mary's church, with the antique Column.
7. The inside of St. Paul's, built by Constantine the great.
8. The inside of the Vatican Library.
9. The Quirinal or Papal palace on Mount Cavallo.
10. Travi Fountain, being the great cascade of spring water.
11. The magnificent buildings and fountains of the Piazza Navona.
12. The Ælian bridge and castle of St. Angelo, with part of the city of Rome.

45. *Roman Antiquities*, being six curious prints of the remains of several eminent pieces of architecture of the antient Romans, neatly engraved from the paintings of Pauli Panini. Each print 13 inches deep, 18 inches wide. Price 10s. 6d. the set black and white, 26s. coloured.

1. Temple of peace. Constantine's column. A Mausoleum. The remains of the temple of Jupiter.
2. Temples of Fortuna Virilis, of Janus, of Jupiter Stator. Amphitheatre of Titus, Trajan's pillar, &c.
3. The arches of an antient Roman aqueduct, Temples of Hercules, of the Sibylls, &c.
4. The Pantheon. The Arch of Augustus. The Basilica of Antoninus. The Obelisk of Augustus, &c. &c.
5. The Temples of Antoninus and Faustina, of Minerva, of Concord, Statue of Hercules, &c.
6. The Arch of Septimius Severus. Part of Trajan's column, &c.

46. *French Palaces and Gardens*, being several perspective views of the royal palace and garden at Versailles, and of other eminent palaces and gardens in France. Pr. 1s. each black, or 2s. coloured.

1. The royal palace at Versailles.
2. The chesnut grove Vista in the garden at Versailles.
3. The triumphal arch and fountains in Versailles garden.
4. The royal island, being two large pieces of water in the garden at Versailles.
5. The theater of water in the garden at Versailles.

faillies. 6. The fountain of Domes in the garden of Versailles. 7. The royal palace of Tuilleries. 8. The palace of Luxembourg. 9. The palace of St. Cloud next the orangery. 10. The famous cascade in the garden of St. Cloud. 11. The palace of Chantilly. 12. The palace of Seaux. 13. The palace of Fountainbleau, viewed over the large piece of water. 14. A perspective view of one wing of Fountainbleau. 15. The fine canal of Fountainbleau in perspective. 16. The flower-garden of Fountainbleau.

47. *Views of Cities* in perspective, from the originals of Rigaud, Morier, &c. Price 1s. each in black, 2s. coloured. *N. B. The four first mentioned, viz. those of the city of London are the same as described among the views about London, in the following page.*

1. The north prospect of London and Westminster.
2. The south west prospect of London.
3. The south east prospect of Westminster.
4. The south east prospect of London.
5. The city of Paris from Pont Neuf.
6. The Town-house of Paris and part of the city.
7. The church of Notre Dame and part of Paris.
8. The Bastille of Paris and part of the city.
9. The city of Amsterdam, from the River Amstel.
10. A view of Amsterdam on each side the old Rampart.
11. A view of Amsterdam from the harbour, shewing the Herring Packers Tower, the sluice of Haerlem, and the new Fish-market.
12. The Stadt House at Amsterdam.
13. The city of ancient Rome.
14. The city of Naples.
15. The city of Florence.
16. The city and fortifications of Malta.
17. The city of Venice.

48. *Stow Gardens*, being 15 perspective views, and a large plan of the gardens at Stow in Buckinghamshire, belonging to the Lord Visc. Cobham, laid out by Mr. Bridgeman, principal gardener to their Majesties King George the 1st and 2d. Mr. Bridgman being desirous to exhibit to the public these fine gardens, at a great expence procured that celebrated artist in perspective Mons. Rigaud, to come over from Paris, to draw the several views on the spot,

spot, and Mons. Barnard Baron to engrave the same. Pr. two guineas the set.

49. *Highmore's Hampton Court and Kensington Palaces*, being 8 views of the royal palaces and gardens of Hampton Court and Kensington. Engraved from the paintings of Mr. Anthony Highmore. 1. The east front of Hampton Court, with part of the river. 2. The front of Hampton Court towards the garden, with the long walk and part of the garden. 3. The south front of Hampton Court, with a view of the garden from the end of the Terras walk. 4. The canal, the diagonal walk and the vista to Kingston church in the garden of Hampton Court. 5. The pavilions and bowling-green in the garden of Hampton Court. 6. The south front of Kensington palace, with part of the garden as viewed from the slope of the great walk. 7. The east view of Kensington palace, with part of the great Lawn. 8. The Queen's temple in Kensington garden, the Serpentine river, and a distant view of the palace. Each plate 14 inches deep, 19 inches wide. Pr. 16s. the set.

50. *Perspective Views in and about London*, being a collection of pleasant views of the most noted places in London and the adjacent parts, drawn in perspective by Gravelot, Rigaud, Heckell and Morier; and engraved by Mons. Vivarez, Canot, Major, and other best hands. Each print is 11 inches deep, and 17 inches wide, and may be had together or separate. Pr. 1s. each black, 2s. coloured, viz.

1. The North prospect of London and Westminster, taken from the Bowling-green at Islington.
2. The south west prospect of London, being a view on the Thames from Somerset House to London Bridge. Shewing not only the buildings next the Thames, but a bird's view over the whole city.
3. The south east prospect of Westminster, being a view on the Thames from Somerset House to Westminster Bridge, shewing with great exactness the buildings next the Thames, also a bird's view over the whole city.
4. The south east prospect of London from the Thames, shewing the Tower, Custom House, London Bridge, &c.

5. Westminster Bridge.
6. The royal palace of St. James.
7. The royal palace of Kensington.
8. The royal palace of Hampton Court.
9. The royal palace of Windsor Castle.
10. Greenwich Park, being an extensive view from One-tree-Hill in Greenwich Park over the Thames and the adjacent country to London.
11. Greenwich Hospital, as seen from the Thames.
12. Chelsea Hospital, as seen from the Thames.
13. The village of Chelsea, as seen from the Thames.
14. Lambeth House, the Archbishop of Canterbury's palace, as seen from the Thames.
15. Somerset House, with a view of the Thames.
16. St. James's Park, and the City, from Buckingham house.
17. The magnificent Building erected for the Fire Works in the Green Park, on account of the general peace in 1749, with a view of Buckingham house, and the country as far as Chelsea.
18. A pleasant view of the Canal in St. James's Park.
19. The Parade in St. James's Park, with a view of the Treasury and Admiralty Office.
20. The new Building at the Horse Guards in St. James's Park, with the procession of his Majesty going to the Parliament house.
21. Westminster Abby and St. Margaret's Church.
22. The inside of Westminster Abby.
23. The inside of King Henry the VIIth's Chapel in Westminster Abby.
24. Whitehall, shewing the Banqueting house on one side, and the Horse Guards on the other.
25. The Privy Garden, with that side of the Banqueting house next the river.
26. The entrance of St. James's palace, with a view of Pall Mall.
27. Charing-cross and Northumberland-house.
28. A perspective view of Grosvenor Square.
29. A perspective view of St. James's Square.
30. A perspective view of Leicester Square.
31. A perspective view of Covent Garden.
32. A perspective view of Lincoln's Inn new Square.

33. St. Mary's Church in the Strand, and the entrance of Somerset-house.
34. The Temple, with a view of the Thames.
35. The beautiful Church and Spire of St. Bride's in Fleet-street.
36. Bow Church and Steeple, with a view of Cheap-side.
37. The north west view of St. Paul's Cathedral.
38. The inside of St. Paul's, from the west entrance to the organ.
39. The choir of St. Paul's Cathedral.
40. The inside of St. Martin's Church.
41. The inside of St. Stephen's Church in Wallbrooke.
42. The Lord Mayor's Mansion-house.
43. A perspective view of the Royal Exchange.
44. The inside view of the Royal Exchange.
45. Ironmonger's hall and Fenchurch Street.
46. The Monument in memory of the conflagration 1666.
47. The Custom house, with part of the Tower.
48. The north west view of the Tower.
49. Bethlehem hospital and Moorfields.
50. A perspective view of the Foundling hospital.
51. The house of Moses Hart, Esq; at Isleworth, with a view of the Thames.
52. A view of Richmond Hill, and my Lord Cholmondeley's house from the Thames.
53. A pleasant view from Richmond Hill on each side the Thames down the River.
54. A pleasant view from Richmond Hill on both sides the Thames up the River.
55. Lord Stafford's house and the village of Twickenham from the opposite shore of the Thames.
56. The Countess of Suffolk's house near Twickenham, as viewed from the Thames.
57. The house of Governor Pit at Twickenham, with a pleasing view of the Thames.
58. The Earl of Radnor's house at Twickenham from the opposite shore of the Thames.
59. Dr. Batty's house at Twickenham, viewed from the opposite shore of the Thames.
60. The house of the late celebrated Poet Alexander Pope, Esq; at Twickenham, viewed from the Thames.

61. Prior Park, the elegant seat of Ralph Allen, Esq; near Bath, with a view of the machine for carrying the stones from the Quarry down the Hill to the River without the help of horses.

62. Blenheim house.

51. *Vauxhall and Ranelagh Gardens*, being eight Views of the admired Buildings and Gardens of Vauxhall and Ranelagh. Pr. 1s. each black, 2s. coloured.

1. A general prospect of Vauxhall gardens, shewing the disposition of the whole garden in one perspective view.
2. The inside of the Rotunda in Vauxhall garden.
3. The Grand Walk at the entrance of Vauxhall gardens, shewing the Orchestra, and musicians playing on their different instruments.
4. The Triumphal Arches, and Mr. Handel's statue in the south grand walk of Vauxhall garden.
5. The Chinese Pavilions in Vauxhall gardens.
6. The Rotunda at Ranelagh, with the representation of a jubilee ball in the garden.
7. The inside of the magnificent Rotunda at Ranelagh, with the company at breakfast.
8. The Chinese House on the canal in Ranelagh garden, with the Rotunda, and company in masquerade.

N. B. *These views are very beautiful when coloured, not only for furniture, but for viewing in concave glasses and diagonal mirrors. Monamy's sea pieces, Mariesschie's views of Venice, the French views, and many of the following views in Scotland, as well as these English ones, may be had ready coloured on pastboards for the mirrors.*

52. *Scotch Perspective Views*, being 12 most agreeable views of towns in Scotland, advantageously situated, and with the adjacent country forming very pleasant prospects. Pr. 1s. each black, or 2s. coloured.

1. Dunkeld. 2. Glasgow from the south. 3. Glasgow from the north-east. 4. Sterling. 5. Perth. 6. Haddingtown. 7. Hamilton. 8. Dumblane. 9. St. Andrew's. 10. Ross. 11. Culross. 12. Air from the house of Newtown.

53. *Scotch Perspective Views, part 2d*, being 12 other agreeable views of towns in Scotland, the size of the former. Pr. 1s. each black, or 2s. coloured.

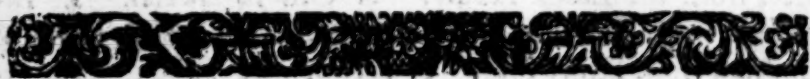
1. The prospect of Air from the east. 2. New Aberdeen from the Block House. 3. Old Aberdeen. 4. Inverness. 5. Brechin. 6. Montros. 7. The coast of Lothian from Stony Hill. 8. Kelso. 9. Alloua. 10. Aberbrothwick. 11. Elgine. 12. Dundee from the east.

54. *Scotch Perspective Views, part 3d*, being 8 pleasant views of castles in Scotland. Pr. 1s. each black; or 2s. coloured, viz. 1. Edinburgh castle and part of the city. 2. Sterling castle. 3. The royal palace of Linlithgow. 4. The Bais island and castle as viewed from the shore. 5. The east side of Bais island. 6. Donotter castle. 7. The royal castle of Dumbritton from the west. 8. The castle of Dumbritton as it appears from Kilpatrick.

55. *Scotch Perspective Views, part 4th*, being 12 views of antiquities or the ruins of antient buildings in Scotland. Pr. 1s. each black, or 2s. coloured. 1. The ruins of the cathedral church of St. Andrew's. 2. The castle of St. Andrew's. 3. The cathedral of Dumblane. 4. The cathedral of Elgin. 5. The abbey of Aberbrothwick. 6. The abbey of Corsegal. 7. The abbey of Culros. 8. The abbey of Drybrugh. 9. The abbey of Kelso. 10. The abbey of Melros. 11. The chappel of Rosslin. 12. The castle of Inverero.

56. *Marci Ricci's Landskapes*, being four pleasant views engraved by H. and J. Roberts, after the originals of Marci Ricci, each of them 10 inches deep by 14 inches wide. Pr. 3s. the set.





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The first seven prospects abovementioned, are views of those buildings famous in antiquity by the name of the seven wonders of the world.

2. *Perspective Views of the great Canal at Venice*, shewing the several buildings both publick and private, from one end of the canal to the other, engraved after the originals of Antonio Canale, viz. 1. The frontispiece. 2. The grand canal at Venice, from the east side of the Rialto down to the palace of Foscari. 3. A view on the grand canal from the palace of Foscari down to the church della Carita. 4. A view from the church della Carita to the custom-house. 5. A view from the palace Cornaro to the custom-house. 6. A view from the church della Madona della Salute to the end of the grand canal. 7. The entrance into the city of Venice at the head of the grand canal. 8. The west side of the bridge Rialto, with the adjacent buildings. 9. A view of the grand canal from the publick buildings of the Rialto to the palace of Grimani.

10. A

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10. A view from the palace of Grimani to the canal Regio. 11. The entrance of the canal Regio from the church of St. Jeremiah. 12. A view from the church of the Carmelites and of St. Simon the leper to the Fuller's mill. 13. A view from the Fuller's mill to the church of St. Clare at the end of the grand canal. 14. A representation of a Gondola race; also a view on the grand canal from the palace of Balbory to the bridge Rialto. 15. A view of St. Mark's, and of the Bucentaur on Ascension-day, when the Doge goes to marry the sea. Pr. 2s.

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5. *The Gates of Rome*, being 12 views in perspective of the antient and modern gates of Rome. 1. The holy gate called by the antients Viminalis. 2. The castle gate with the gallery of communication from the castle St. Angelo

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to the Vatican palace. 3. The gate Fabrica, with part of St. Peter's church. 4. The light horse gate, formerly called Posterula, shewing part of St. Peter's church and the pontifical palace. 5. The Angelic gate and summer house Belveder or fine prospect. 6. The gate Portese, formerly called Portuensis. 7. Porto del Popolo, formerly called Flaminia. 8. St. Pancras gate, formerly called Janiculensis. 9. St. John's gate, the Cælimontana of the ancients. 10. The gate and church of the Holy Spirit. 11. St. Paul's gate and the monument of Cajus Cestus. 12. The gate Settimia, a night piece. Pr. 1s. 6d. the set.

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13. *Dutch Perspective Views*. A new collection of the pleasant country houses and gardens situated on the sides of the river Vecht. Pr. 1s. 6d. N. B. *This is a continuation of the former set.*

14. *Inside*

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14. *Inside Views of Churches* in perspective, neatly etched, being very proper for viewing in concave glasses.

The forementioned plates are all of the same size, viz. ten inches and a half wide, and nine inches deep.

15. *Versailles illustrated*; or divers views of the royal palace of Versailles, and of the fountains, groves, parterres, the labyrinth, and other the most beautiful parts of the gardens; drawn on the spot by the order of the French king. This set contains thirty plates, nine inches deep, and eleven inches wide; and besides the 39 fountains in the labyrinth, representing the fables of Æsop, it exhibits 38 other different views of the palace, and of the fountains which are in other parts of the garden. Pr. 5s.

N. B. *The foregoing sets of perspective views may be had ready coloured, and are very suitable for viewing in concave glasses and diagonal mirrors.*

16. *British Views*, N^o 1. Being the prospects of all the cathedral and collegiate churches in England and Wales, engraved on 9 plates, each of them 7 inches and a half deep, and 8 inches and a half wide. Pr. 1s.

17. *British Views*, N^o 2. Being several prospects of the most noted publick buildings in and about the city of London. This set contains 24 plates, the same size as the former. Pr. 2s. 6d.

18. *British Views*, N^o 3. Being several prospects of the royal palaces and publick buildings of England; also the views of several seats and gardens belonging to the nobility and gentry; neatly engraved on 24 copper plates, the same size as the two former sets. Pr. 2s. 6d.

19. *Eight Prospects on the River Thames*, by Tho. Priest, viz. 1. Chelsea. 2. Wandsworth. 3. Battersea. 4. Fulham. 5. Putney. 6. Chiswick. 7. Mortlack. 8. Isleworth. Each print is 10 inches deep, and 15 inches wide. Pr. 5s. the set

20. *Views of the Royal Navy*, in 9 prints; engraved after the drawings of Tho. Baston. Pr. 1s. 6d.

21. *Nine Prints of Sea Pieces*, representing several views of ships in calms, brisk gales, storms, &c engraved after the drawings of Tho. Baston. Pr. 1s. 6d.

22. *The Whale and Herring Fisheries* in twelve prints. Pr. 1s. 6d. The particular subjects of these twelve prints are mentioned in page 17.

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23. *Wootton's Horses*, being a collection of the most famous running horses belonging to the dukes of Somerset, Devonshire, Bolton, Rutland, the earl of Portmore, and other the nobility and gentry of England, curiously engraved on 25 copper plates, by R. Parr, from paintings done after the life by Wootton, Tillemans, and other eminent masters. Pr. 3s.

24. *Seymour's 12 Horses*, or a new collection of several noted horses, as well hunters as running horses, drawn in a variety of actions, and neatly engraved after the original paintings of Mr. James Seymour. Pr. 1s. 6d.

25. *Roberts's Horses*, being a set of six running horses, which at present are in the highest repute. Drawn from the life by James Roberts, and neatly engraved by the same hand. Pr. 1s.

26. *Seymour's three stables of Horses*, with the addition of an Arabian horse, also of an hunter at a standing leap, and another taking a flying leap. These plates are seven inches and a half by eleven; they are neatly engraved by James Roberts. Pr. 1s. 6d.

27. *Spencer's Horses*, being six prints of horses, two of them hunting horses, the others racers, engraved after the original paintings of Mr. T. Spencer and J. Seymour. Pr. 3s. The size of each plate is 12 inches by 15.

28. *Alexander's Battles* in six prints, neatly engraved, being pretty furniture for the closets of youth who are reading Quintus Curtius, or Arian's history. Pr. 1s. 6d.

29. *The Cartons of Hampton-Court* in 8 prints. Pr. 1s. 6d.

30. *The Cartons of France*, representing several of the miracles of our Saviour. 1. Christ disputing with the doctors. 2. Christ raising Lazarus. 3. Christ healeth the sick. 4. Christ receiveth little children. 5. Jesus washes the disciples feet. 6. Christ purgeth the temple. 7. Christ feedeth five thousand men. 8. Our Saviour led to crucifixion. This set matches the former. Pr. 1s. 6d.

31. *The Progress of a Rake*, exemplified in the adventure of Ramble Gripe, Esq; son of Sir Positive Gripe, in nine plates; the stories here represented are the same as those mentioned in page 23.

32. *The Progress of an Harlot*, shewing the several stages of the life of such an unhappy wretch, from the time of her

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her being debauched to her miserable death, exemplified in the adventures of Mary Hackabout, in six prints. The particular adventures that are the subject of these prints are recited in page 22.

33. *The adventures of Sir Hudibras and his squire Ralph* in twelve humorous prints. Pr. 1s. 6d. The subject of these prints see described in page 23.

34. *Don Quixote, part 1st*, being 12 humorous prints representing the most remarkable adventures of that renowned knight Don Quixote de la Mancha, and of his squire Sancho Panca. Pr. 1s. 6d.

35. *Don Quixote, part 2^d*, or twelve other humorous prints, being the continuation of the famous adventures of that renowned knight de la Mancha, and of his squire Sancho Panca. Pr. 1s. 6d.

36. *The Lilliputian Humorists*. Eleven prints extremely comical, representing several pigmy figures designed in humorous attitudes, and engraved as big as the life by Capt. Lemuel Gulliver. Pr. 1s. 6d.

37. *The Lilliputian Months* in six prints, wherein the twelve months of the year are humorously represented by Lilliputian figures engraved as big as the life. Pr. 1s. The plates of this and the former set are each of them ten inches deep, and eleven inches wide.

38. *The Lilliputian Riding-School*, being a comical representation of several dwarf figures riding the menage-horse; in 12 plates. Pr. 1s. 6d.

39. *The Lilliputian Dancing-School*, or an improvement on the mimes, pantomimes, scaramouches, and jack-puddings of all nations; with a display of the whole art and mystery of jigs, capers, courants, and other fashionable dances, represented by several grotesque pigmy figures dancing; in 12 prints. Pr. 1s. 6d.

40. *The comical Philosophers*, six merry prints engraved by George Bickham, jun. Each plate is ten inches deep, six inches wide. The designs are, 1. Democritus or the laughing philosopher. 2. Heraclitus or the weeping philosopher. 3. The careless husband or the merry toper. 4. The careful wife or the torments of wedlock. 5. Love's contrivance or the cautious maid. 6. Love triumphant or the Billet-Doux. Pr. 1s.

41. *The*

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41. *The Humours of Harlequin* in twelve prints, representing the birth, bringing up and education of young Harlequin. Neatly engraved by John Clark. Pr. 1s. 6d.

42. *The Amours of Colombine* with harlequin, mezzetin, scaramouch, pantaloon and pero, being twelve humorous prints engraved by John Clark. Pr. 1s. 6d.

43. *The History of King Charles the First* in ten prints, and an additional plate of the heads of those that suffered in his cause. Pr. 1s. 6d.

44. *The Ceremonies of the Jews* in 13 prints, representing the ceremonies and religious customs practised among the Jews. Engraved after the designs made from the life by Monsr. B. Picart. Pr. 1s. 6d.

45. *Roman-Catholick Ceremonies* in 13 prints, shewing many of the religious customs and ceremonies in use among the Roman-Catholicks. Engraved after the designs made from the life by Monsr. Picart. Pr. 1s. 6d.

46. *The Cruelties of the Popish Inquisition* in 12 prints, representing the various and cruel proceedings of the tribunal of the Inquisition as practised in Spain and Portugal. Pr. 1s. 6d.

47. *The Art of Fencing*, exhibiting the several passes, enclosure, disarms, &c. in 24 plates. Printed two on a quarter of a sheet of royal paper. Pr. 1s. 6d.

48. *Four Prints of Drolls*, very humorous, and etched in a neat manner. Two of them are boors singing by candle-light, after Ostade. The other two are from Hemskirk; one represents an old woman courting a young man, and tempting him with a bag of money; whose wife surprising the old dotard, appears with a broom to beat her: The other is a concert by boors. Each print on a sheet of fool's cap paper. Pr. 1s.

49. *The Ridicule*, or human foibles satyrized by several animals, habited like men, and engaging in their transactions. Engraved after Hemskirk, in 8 plates, each eleven inches deep, and ten inches wide, viz. 1. A merry conversation piece, representing a reforming constable detecting a monkey-beau, and his cat-mistress the old bawd looking after her score, and the bully sneaking behind the door. 2. A country school. 3. The train-bands. 4. A barber's shop with its furniture of monsters, &c. 5. The quack anatomist. 6. The auction room, with its bidders and

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and culls. 7. A concert of musick, instrumental and vocal, by cats, monkeys, owls, &c. 8. A gin-shop, with variety of humours merrily represented by proper animals. Pr. 1s. 6d.

50. *Father Gerard*, or four prints shewing the spiritual fornication of father John Baptist Gerard (rector of the royal seminary of chaplains at Toulon) with his penitent Miss Mary Catherine Cadriere, from the originals made at Paris. Pr. 1s.

51. *The Loves of Albanus*; four historical landscapes, viz. 1. Venus descends from Olympus in search of Adonis, and is attended by the Graces. 2. The young Cupids, at Venus's direction, are forming their bows and arrows, and shooting at marks. 3. Adonis going a hunting, is enamoured by Venus. 4. Diana's nymphs taking revenge of the Cupids, by clipping their wings, and breaking their bows and arrows. Each plate is about 12 inches by 14. Pr. 1s. 6d.

52. *The Ceremonies of the Mass* in five prints, shewing the 35 ceremonies used by the priests at mass, with their allusion to the several parts of our Saviour's passion. Pr. 2s.

53. *The four Seasons*, very small, represented by women's postures neatly engraved by Monf. Garnier. Pr. 6d.

54. *The four Seasons*, historically represented, and neatly engraved on four plates by Ger. Vandergucht, after the designs of Nicol Coypel. Pr. 1s the set.

55. *The six Sciences*, viz. Geography, Poetry, Musick, Painting, Astronomy and Sculpture, in six prints curiously engraved. Pr. 2s. 6d.

56. *The four Elements* curiously engraved after D. Teniers. Pr. 2s.

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58. *Hussars, Pandours and Highlanders*; eight prints drawn after the life, and engraved by Seb. Muller, shewing the various dresses and accoutrements as well of the officers as common soldiers among the Hussars, Pandours, and Scotch Highlanders. Pr. 1s. 6d.

59. *The Highlanders*, being four prints of Highlanders in their regimentals. 1. S. Mac Pherfon the corporal. 2. Malcolm Mac Pherfon the corporal. 3. Farquar Shaw the

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the soldier. 4. Mac Donald the piper. The three first were shot in the Tower for desertion, 1743, the last sent to Georgia. Pr. 1s. the set.

60. *Sigr. Scaramoucha and his Company of Comedians*, being 10 prints of scaramouches and other antick figures. Pr. 1s.

61. *Gentlemens modern Habits* by Monf. Gravelot, being six very agreeable prints of gentlemen at full length in modern dresses. Each plate is eleven inches deep, and seven inches wide; they are curiously engraved. Pr. 2s. 6d. the set.

62. *Ladies modern Habits* by Monf. H. Gravelot; these are six agreeable postures of women at full length in modern dresses, the same size and price as the former set, being a proper companion thereto.

63. *The third part of modern Habits*, by Monf. Gravelot, in six prints; three of them of gentlemen, the other three of women in whole length, in modern dresses, sitting. Curiously engraved, the same size and price as the two preceding sets.



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by the harlots, and feeds the swine. 4. The prodigal son returns to his father.

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10. *Four Scripture Histories*, neatly engraved in ovals, after the paintings of Dominiquam, viz. 1. David bringing the ark from the house of Obed-Edom. 2. Solomon and the Queen of Sheba. 3. King Ahasuerus and Queen Esther. 4. Judith and Holofernes's head.

11. *Morning* represented by Aurora. *Noon* by Venus.

12. *Evening* represented by Diana. *Night* by Proserpine.

13. The element of the *Earth*, the element of *Air*.

14. The element of *Fire*, the element of *Water*.

15. Europe, Asia.

16. Africa, America.

17. *Hare-hunting*, in four prints, viz. 1. The sportsmen going out in the morning. 2. The chase of the hare. 3. The dogs at fault. 4. The death of the hare.

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23. King

23. King Charles I. in the habit he was beheaded.
24. Twelve good rules found in the study of King Charles I. with a very handsome ornament about them.
25. King Charles II. riding in disguise before Mrs. Lane, by which means he made his escape after the battle of Worcester.
26. The Heads of K. Charles I. and Q. Anne.
27. K. William and Q. Mary.
28. The Revolution, or King William III. riding in triumph, attended by Peace, Fame, Plenty, &c.
29. Queen Anne.
30. George Prince of Denmark.
31. The statue of Q. Anne at the west end of St. Paul's.
32. The palace of St. James, with a view of the procession through the park at the entrance of K. George I.
33. King George I.
34. King George II.
35. Queen Caroline.
36. The royal family of Great Britain.
37. Prince Frederick and Princess of Wales.
38. George Prince of Wales.
39. The Prince and Princess of Orange.
40. William Prince of Orange, &c. Stadtholder, Admiral and Captain General of the United Provinces.
41. The Duke of Cumberland on horseback.
42. The Duke of Cumberland in his regimentals.
43. The Queen of Hungary, now Empress of Germany.
44. Prince Charles of Lorrain.
45. The victorious John Duke of Marlborough.
46. William Lord Cadogan.
47. John Duke of Argyle.
48. General Legonier.
49. Thomas Brown the dragoon who retook the English standard at the battle of Dettingen.
50. Lord Anson.
51. Sir Peter Warren.
52. Admiral Rowley.
53. Admiral Medley.
54. The beheading the Rebel Lords on Tower-hill, in
1746. Also the effigies of the Lords then beheaded.
55. James Earl of Derwentwater.
56. Francis late Bishop of Rochester.

57. James late Duke of Ormond.
58. The Dutchess of Ormond.
59. The Dutchess of Hamilton and Countess of Coventry.
60. Dean Swift.
61. Capt. Mackheath and Polly Peachum.
62. A map of England and Wales.
63. Ogilby's roads of England.
64. A map of Ireland.
65. A plan of London and Westminster.
66. Frost Fair, being the south prospect of London, and a view of the Thames frozen over, with the shops and booths built on the ice.
67. The taking Porto-bello by Admiral Vernon.
68. Admiral Vernon taking the forts of Carthagera.
69. The Sailors cavalcade, or the manner of conducting to the Tower the 32 waggons of treasure taken from the Spaniards by Commodore Anson.
70. The glorious battle of Culloden.
71. An encounter between a party of English and French horse.
72. The manual exercise of a foot soldier.
73. The royal fire-works exhibited in the Green park in 1749, for the general peace.
74. Westminster Bridge.
75. A shepherd and shepherdes, with a rural landscape.
76. A river prospect, with ships and architecture at sun setting.
77. A shipwreck.
78. A Sea-fight.
79. The Royal George, a first rate ship.
80. Cupid the pilot.
81. A country ball.
82. The fire of love.
83. A concert of musick.
84. The diversion of hot Cockles.
85. The rural repast.
86. The diversion of see-saw.
87. Playing at skettles and swinging on a rope
88. A stable with two Hunters belonging to the Duke of Bolton.

ROYAL SHEETS. 61

89. A stable with two running Horses belonging to the Duke of Bolton.
90. The Hunter rising to a Five-bar gate.
91. Miss Doe, a mare of Sir Edward Obrien.
92. Cartouche, a running Horse of Sir William Morgan.
93. Fearnought, a running Horse of the Duke of Bolton.
94. Camillus, a fine running Horse of the Duke of Bolton.
95. The Marbled Persian, a fine Horse of the Earl of Oxford.
96. Several running Horses belonging to the nobility.
97. New-market Horse-races.
98. The Cathedral Churches of England and Wales.
99. The four Ages of Man.
100. Youth and Age, or the stages of human life.
101. The Miller grinding old men young.
102. The Miller grinding old women young.
103. The battle of Death.
104. A modern midnight conversation.
105. The humours of Southwark fair.
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22. *Britannia illustrata*; or, perspective views of the royal palaces, and several of the most noted houses and gardens belonging to the nobility and gentry of England, as drawn on the spot by J. Knyff, and etched by J. Kyp, on 79 plates. Pr. 1*l.* 11*s.* 6*d.*

23. *The Tapestry Hangings in the House of Lords* in 10 prints. Being a correct copy of those beautiful records of English glory, representing the several engagements and the final destruction of the Spanish Fleet in the memorable invasion of 1588. These prints are each of them ornamented with a curious border, wherein is engraved the portraits of the lord high admiral and the other great commanders who signalized themselves in that glorious defence of their country.

There is added to these prints several charts of the coast of England, which were the places of action between the two fleets, and the tract of the Spanish *invincible Armada* from the entrance of the channel, round the British islands on the disgraceful return of its shattered remains. These charts are printed on eight sheets of imperial paper, and are most elegantly embellished with emblematical ornaments, portraits of great personages, and medals struck on occasion of that glorious event. Pr. 1*l.* 11*s.* 6*d.* in sheets, or 1*l.* 16*s.* bound. These plates are engraved by John Pine, bluemantle pursuivant at arms, and chief engraver of seals to his Majesty.

N. B. The Parliament had so great a regard for perpetuating the subject of the Hangings in the house of Lords, that in the act for the encouragement of the inventors and engravers of prints, they were pleased to enact the following clause: "And whereas John Pine doth intend to
"grave a set of prints copied from the tapestry in the
"house of Lords, relating to the Spanish invasion 1588,
"Be it further enacted, by the authority aforesaid, that
"the

Books of MAPS, ARCHITECTURE, &c. 79

“ the said John Pine be entitled to the benefit of this
“ act.”

The five following prints, engraved by Mr. Pine, are printed the same size with the above, and are usually bound with them. Price 15 shillings the five, or four shillings a-piece when sold separate.

1. A plan of the house of Peers. A plan of the house of Commons. A view of the creation of Charles Brandon duke of Suffolk by K. Henry VIII. 2. The house of Peers, with K. Henry VIII. on the throne, and the Commons attending. Another view of the house of Peers, with Q. Elizabeth on the throne, and the Commons presenting their Speaker at the bar. A copy of a beautiful illumination on the charter of Henry VI. to the provost and college of Eaton. 3. The house of Lords, a curious print, shewing his present Majesty on the throne, the Lords in their proper robes and seats, the commons at the bar, and the Speaker addressing the throne. 4. The house of Commons, a curious print, shewing the commons assembled in their house, the Speaker in his chair, and the late Sir Robert Walpole, standing forth in his usual posture, speaking to the chair. 5. A view of the Lord High Steward, both houses of Parliament, Judges, &c. assembled in Westminster-hall, and Lord Lovat at the bar on his trial.



Large



Large METZOTINTO PRINTS.

ROYAL FAMILY.

1. **K**ing Henry VIII. after Hans Holber.
2. Mary Queen of Scots.
3. James I. after Vandyke.
4. King Charles I. as he sat before the pretended high court of judicature; done by Faber, from the painting of Vandyke at Oxford.
5. King Charles I. in the habit he was beheaded in.
6. Henrietta his Queen, from Vandyke.
7. King Charles II. after Sir Peter Lely.
8. Katherine his Queen.
9. King James II.
10. Maria his Queen.
11. Prince George of Denmark, after Hoffman.
12. Queen Anne, half-length, after the picture of Closterman in Guildhall.
13. Queen Anne, a head, after the enamelling of Boit.
14. Princess Sophia.
15. George I. after Stevens.
16. King George II. after Kneller.
17. Queen Caroline, after Kneller.
18. King George II.
19. Queen Caroline.
20. Frederick Prince of Wales.
21. Augusta Princess of Wales.
22. George Prince of Wales.
23. Prince Edward.
24. William Prince of Orange.
25. Anne Princess of Orange.
26. Princess Amelia.
27. Princess Carolina.
28. The Prince of Hesse.
29. Princess Mary.

30. The King of Denmark.
31. Princess Louisa.
32. The Duke of Cumberland.
33. *The Kings of England, from William the conqueror, in ten prints, four heads in each plate; done by J. Faber; the ancient Heads after the drawings of Lutteril in Crayons, the later ones after the best paintings.*

| | |
|---------------------|-------------------------|
| King William I. | King William II. |
| King Henry I. | King Stephen. |
| King Henry II. | King Richard I. |
| King John. | King Henry III. |
| King Edward I. | King Edward II. |
| King Edward III. | King Richard II. |
| King Henry IV. | King Henry V. |
| King Henry VI. | King Edward IV. |
| King Edward V. | King Richard III. |
| King Henry VII. | King Henry VIII. |
| King Edward VI. | Lady Jane Gray. |
| Queen Mary I. | Queen Elizabeth. |
| King James I. | Queen Anne. |
| King Charles I. | Queen Henrietta. |
| King Charles II. | Queen Katherine. |
| King James II. | Queen Mary. |
| King William III. | Queen Mary II. |
| Queen Anne. | King George I. |
| King George II. | Queen Caroline. |
| Fred. Pr. of Wales. | Will. D. of Cumberland. |

34. The present Emperor of Germany.
35. The Queen of Hungary, now Empress of Germany.
36. Prince Charles of Lorrain.

MEN'S HEADS.

37. Oliver Cromwel.
38. John Duke of Marlborough.
39. Sidney earl of Godolphin.
40. James Duke of Ormond.
41. John Duke of Montague.

L

42. Thomas

42. Thomas Duke of Newcastle.
43. William Lord Harrington.
44. John Lord Carteret.
45. Thomas Viscount Molesworth.
46. Henry Earl of Galway.
47. Sir Robert Walpole (Earl of Orford.)
48. Spencer Compton Baron of Wilmington.
49. Lord Chancellor Parker.
50. Lord Chancellor King.
51. Lord Chancellor Talbot.
52. Lord Chancellor Hardwick.
53. Judge Fortescue.
54. Baron Montague.
55. Lord Chief Justice Eyres.
56. Archbishop Tillotson.
57. Burnet Bishop of Sarum.
58. Hoadly Bishop of Sarum.
59. Atterbury Bishop of Rochester.
60. Gibson Bishop of London.
61. Wills Bishop of Winchester.
62. Wilson Bishop of Sodor and Man.
63. Dr. Samuel Clark.
64. Dr. Desaguliers the famous Mathematician.
65. The Reverend Mr. George Whitefield.
66. The Reverend Dr. James Foster.
67. Shakespear.
68. Mr. John Milton.
69. Samuel Butler, the author of Hudibras.
70. John Dryden.
71. Thomas Otway.
72. Dean Swift.
73. Matthew Prior.
74. Mr. Addison.
75. Mr. Pope.
76. Sir Isaac Newton.
77. Dr. Halley.
78. Nicolaus Sanderson, A. M. professor of mathematics to the university of Cambridge. He was blind from his infancy.
79. Dr. Boerhaave the famous Professor.
80. Dr. Robert Coney.
81. Sir Paul Rubens.

- 82. Young Lord Burleigh; after Wyffing.
- 82. Van Trump.
- 83. Admiral Vernon.
- 84. Sir Chaloner Ogle.
- 85. Admiral Haddock.
- 86. Admiral Medley.
- 87. Admiral Rowley.
- 88. Admiral Mathews.
- 89. Lieutenant General Wills.
- 90. Colonel Robert Fielding.
- 91. Robert Wilks, the actor.
- 92. John Shepherd, (famous for breaking out of Newgate.)
- 93. Lebeck, with a rummer of wine.
- 94. An old miser counting his money.
- 95. A sailor drinking punch.

*The ancient philosophers and poets, after antique bustos, by
Faber. In twelve prints.*

- | | |
|-------------------|--------------|
| 96. Tully Cicero. | Heraclitus. |
| Homer. | Seneca. |
| Plato. | Demosthenes. |
| Socrates. | Hippocrates. |
| Horace. | Galen. |
| Democritus. | Pythagoras. |

*Illustrious Men in six prints, four heads on each print, being
a collection of 24 heads of illustrious men.*

- | | |
|------------------------|--------------------|
| 97. Chaucer. | Spencer. |
| Beaumont. | Fletcher. |
| 98. Shakespear. | Johnson. |
| Milton. | Butler. |
| 99. Addifon. | Steele. |
| Congreve. | Rowe. |
| 100. Dryden. | Wycherley. |
| Prior. | Pope. |
| 101. Chillingworth. | Lord Shaftsbury. |
| Locke. | J. Wollaston, Esq; |
| 102. Sir Isaac Newton. | Flamstead. |
| Dr. Hally. | Sanderfon. |

The Royal Hermitage, in six prints, consisting of a view of the Hermitage, and of five prints done after the marble bustos placed there by her late Majesty's direction.

103. A view of the Hermitage in the Royal Garden at Richmond.

104. Rob. Boyle, Esq; from the busto in the Hermitage.

105. John Locke, Esq; from the busto in the Hermitage.

106. Sir Isaac Newton, from the busto in the Hermitage.

107. Mr. William Wollaston; from the busto in the Hermitage.

108. Dr. Sam. Clark, from the busto in the Hermitage.

WOMEN'S HEADS and POSTURES.

109. The Dutchess of Montague, after Dager.

110. The jun. Dutchess of Marlborough, after Kneller.

111. Dutchess of Newcastle, after Kneller.

112. Lady Carteret, after Dager.

113. Lady Harvey, after Dahl.

114. Dutchess of Grafton, after Kneller.

115. Lady Dorset, after Kneller.

116. Queen of France, after a French print.

117. Lady Frances and Lady Katherine Jones, daughters to the Right Hon. Richard Earl of Ranelagh, after Vandervaert.

118. Lady Williams, after Wyssing.

119. Lady Compton.

120. A Lady in a riding-habit, a very agreeable posture, after Whood.

121. The inn-keeper's handsome daughter, known through the Tyroleze, by the name of the fair maid of the inn, after Rosalba.

122. A companion to the former, being a Lady with a posy of flowers.

123. Mrs. Mary Anne Granville, an agreeable posture, after Philips.

124. Dutchess of Ormond.

125. Countess of Clarendon.

126. Countess of Chesterfield, after Sir Peter Lely.

127. Lady Bucknell, after Kneller.

128. Peg Hughs, K. Charles II's Mistress, after Lely.

129. Mrs. Centlivre the Poetess, by Fermin.

130. Mrs. Anastasia Robinson, playing on the harpsichord, after Vanderbank.

131. Madam

METZOTINTOS.

85

- 131. Madam Jane Skeffington, after Wyffing.
- 132. Mrs. Howard, a posture with a lamb, after Peters.
- 133. The celebrated Sally Salisbury.
- 134. Mother George, in the 120th year of her age.
- 135. Barbara Michael, a hairy woman, shewn for a monster.
- 136. Mary Davis and James Poro, two other wonderful productions of nature.
- 137. Cleopatra, after Silvies.

SCRIPTURE-PIECES.

- 138. David and Bathsheba, after Marattus, by Lens.
- 139. Solomon and the Queen of Sheba, by Lens.
- 140. Susanna and the two elders, by Lens.
- 141. Susanna and the two elders, with humourous verses.
- 142. Holy Family after Aleate.
- 143. Madona, after Raphael.
- 144. Virgin Mary and child Jesus.
- 145. Præcurfor Domini.
- 146. Salvator Mundi.

*The two foregoing prints are exceeding fine draughts of boys,
by R. Brown.*

- 147. The Salutation.
- 148. The Nativity.
- 149. I will make you fishers of men.
- 150. Martha, Mary, and our Saviour.
- 151. Raising Lazarus.
- 152. Our Saviour and woman of Samaria.
- 153. Restoring sight to the Blind.
- 154. Peter delivered out of Prison.
- 155. Last Supper.
- 156. Ecce Homo.
- 157. Crucifixion.
- 158. Resurrection.
- 159. Isaac and Rebecca.
- 160. Joseph and Potipher's wife.
- 161. The Birth of our Saviour, after Raphael.
- 162. Mary commended, Martha reprimanded, after Coypel.
- 163. The cartons of Hampton-court, with a frontispiece, curiously done by Simon. Pr. 10s. the set.

HISTORY-PIECES, and others.

- 164. The Jiltish Wife, by Vandemin.

165. A

165. A lady rising from bed.
 166. Roman Charity, after Kerseboom.
 167. Vertumnus and Pomona, after Marot.
 168. Pomona, the goddess of orchards.
 169. Cupid and Psyche, with several lines of poetry.
 170. Daphne and Apollo, after Lely, by Lens.
 171. Vanity, with a border round it, after Skalken.
 172. A Woman feeding a Bird, with a border round it.
 173. A Boy and Girl with a Bird's-nest; with a border.
 174. Monks drinking and singing, with a border round it.
 175. Dutch boors playing at Put, with a border round it.
 176. A Man selling of Fish, after Hemskirk.
 177. Quaker's Meeting, after ditto.
 178. Liberality and Modesty, after Guido Reno.
 179. Celidon and Astrea.
 180. A Man at Confession, after Hemskirk.
 181. Cæsar's Ghost appearing to Brutus.
 182. Acteon and Diana, after Vandervaert.
 183. The jealous Spaniard, or unequal match.
 184. The unequal Courtship.
 185. The Enchantment.
 186. The Gascon punished, or the beau outwitted.
 187. Venus bespeaking armour for Æneas, after Coypel.
 188. Venus presenting the armour to Æneas.
 189. Juno and Iris, after Albanus.
 190. Marriage of Zephyrus and Flora, after Minard.
 191. Venus and Adonis, after Titian.
 192. Venus on a Couch.
 193. Diana and her Nymphs.
 194. Diana and Calisto.
 195. Cupid and Psyche, after Vandyke.
 196. A Sportsman, with his fowling-piece and dog.
 197. A sick man making his will, after Hemskirk.
 198. Moliere's wife woman, after a French print.
 199. Roman Charity, after Titian.
 200. Castle of Bourbon, after Coypel.
 201. Nymphs bathing.
 202. A curious piece of ruins, after Poulenberg.
 203. Rinaldo and Armida, after Pouffin.
 204. Orlando and Angelica, after Vandervaert, &c.
- &c. &c.

Metzotintos lately done.

205. *The four Seasons*, being four agreeable plates, representing the seasons of the year by women's dresses.

206. *The 12 months*, represented by women's dresses.

207. *The five Senses*, after the paintings of Mr. Hayman, being five agreeable plates, representing the senses in the following manner: 1. A Woman dressing by a looking-glass. 2. A young lady tickling her face with a feather. 3. A lady with a flagellet listening to a bullfinch's song. 4. A young lady eating a strawberry. 5. A lady fainting with the fragrance of a rose.

208. *The six Sciences*, represented in a very agreeable manner in six plates. 1. Astronomy. 2. Architecture. 3. Painting. 4. Poetry. 5. Musick. 6. Sculpture. Price 9s. the set.

209. *The four parts of the day*, in four prints.

210. Elizabeth dutchess of Hamilton.

211. Maria Countess of Coventry.

212. A lady in a Venetian dress.

213. The fair Quaker, a handsome lady in a Quaker's dress.

214. Chloe in the country, a very agreeable posture.

215. A Shepherdess. Companion to the former.

216. Lady with a music book.

217. The young adventurer, in women's cloaths.

218. Miss Flora Macdonald.

219. Teresa Constantia Phillips.

220. The Forist, a lady with a plate of flowers.

221. Meditation, a lady with a book.

222. Health, a lady in a morning walk.

223. Studious philosopher.

224. Provision for the convent.

225. Temptation.

226. Pride.

227. Employment.

228. Wishing a happy new year to grand papa.

229. The discovery.

230. Dotage.

231. A rural Courtship.

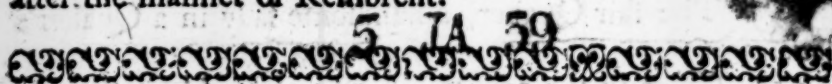
232. The servant discharged by her jealous mistress.

233. The Dancing-master.

234. Diana asleep.

235. A

235. A Landskape, with cattle and ruins.
 236. A Landskape, with cattle. Companion to the former.
 237. The dextrous Trimmer, after Mr. Hayman's painting in Vauxhall-garden.
 238. A prospect of Dover from the sea, with ships under sail.
 239. Two hunters in a stable.
 240. A fine bay Arabian stallion.
 241. Star, a running horse of the duke of Bridgwater.
 242. Miss Doe, a running mare of Sir Edw. Obrien.
 243. Ironsides, a famous hunter of Lord Hallifax.
 244. The Fox-hounds going out in the morning.
 245. The hunter in full stretch.
 246. The leap over a five bar gate.
 247. The hunter in a flying leap over a Rivulet.
 248. Mr. Edward Bright, the fattest man in Britain.
 249. Henry Jenkins, who lived 169 years. This plate is not done in metzo-tinto, but etched by Mr. W. after the manner of Rembrent.

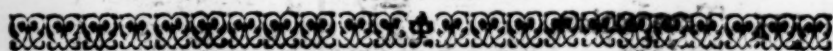


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 Diagonal mirrours, of the best construction, for viewing coloured perspectives.

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 in Cornhill.



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